

GCE

AS and A Level Specification

Drama and Theatre Studies

For exams from June 2014 onwards

For certification from June 2014 onwards



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Vertical black lines indicate a significant change or addition to the previous version of this specification.

1 Introduction

1

1.1 Why choose AQA?

It's a fact that AQA is the UK's favourite exam board and more students receive their academic qualifications from AQA than from any other board. But why does AQA continue to be so popular?

- **Specifications**

Ours are designed to the highest standards, so teachers, students and their parents can be confident that an AQA award provides an accurate measure of a student's achievements. And the assessment structures have been designed to achieve a balance between rigour, reliability and demands on candidates.

- **Support**

AQA runs the most extensive programme of support meetings; free of charge in the first years of a new specification and at a very reasonable cost thereafter. These support meetings explain the specification and suggest practical teaching strategies and approaches that really work.

- **Service**

We are committed to providing an efficient and effective service and we are at the end of the phone when you need to speak to a person about an important issue. We will always try to resolve issues the first time you contact us but, should that not be possible, we will always come back to you (by telephone, email or letter) and keep working with you to find the solution.

- **Ethics**

AQA is a registered charity. We have no shareholders to pay. We exist solely for the good of education in the UK. Any surplus income is ploughed back into educational research and our service to you, our customers. We don't profit from education, you do.

If you are an existing customer then we thank you for your support. If you are thinking of moving to AQA then we look forward to welcoming you.

1.2 Why choose Drama and Theatre Studies?

- Students can pursue their interests and develop their skills in a range of practical drama elements including acting, directing, costume, setting, mask and technical design. However, the requirements of the specification, with its 60% written paper weighting, also enable students to gain an entry qualification for courses in higher education, whether in the area of drama and theatre studies or in a host of other subjects.
- The specification offers students the freedom to choose both the content and the form of their practical presentations at each level. At AS, candidates perform an extract from any play selected to illustrate their understanding of an influential director, designer, theatre company or other practitioner. At A2, candidates devise drama on any topic to be performed in a theatrical style of their choice.
- Assessment for the practical units takes account of the students' contribution throughout the preparation period as well as of their final performance.
- The practical units are internally assessed and externally moderated, providing valuable Inset opportunities for teachers through this process.
- The new specification retains key features of the previous one, but has also taken account of the Subject Criteria for GCE Drama and Theatre Studies introduced for the first time to which all specifications in the subject must conform. In order to give the best fit of the specification content with the Subject Criteria, the order of the practical units is changed in the new specification to scripted work at AS and devised drama at A2.
- Transition to the new specification will be helped by the continued inclusion of some popular set plays from the previous specification. There is also a wider range of play choices: one to be chosen from a selection of six set plays for each section.
- The content of the GCE specification follows through from that of the AQA GCSE Drama specification, enabling a smooth transition from one to the other. At the same time, it must be emphasised that GCSE is not a requirement for students wishing to take the GCE course.

1.3 How do I start using this specification?

Already using the existing AQA Drama and Theatre Studies specification?

- Register to receive further information, such as mark schemes, past question papers, details of teacher support meetings, etc, at **<http://www.aqa.org.uk/rn/askaqa.php>**. Information will be available electronically or in print, for your convenience.
- Tell us that you intend to enter candidates. Then we can make sure that you receive all the material you need for the examinations. This is particularly important where moderators are allocated before the final entry deadline. You can let us know by completing the appropriate Intention to Enter and Estimated Entry forms. We will send copies to your Exams Officer and they are also available on our website **http://www.aqa.org.uk/admin/p_entries.html**

Not using the AQA specification currently?

- Almost all centres in England and Wales use AQA or have used AQA in the past and are approved AQA centres. A small minority are not. If your centre is new to AQA, please contact our centre approval team at **centreapproval@aqa.org.uk**

1.4 How can I find out more?

Ask AQA

You have 24-hour access to useful information and answers to the most commonly asked questions at **<http://www.aqa.org.uk/rn/askaqa.php>**

If the answer to your question is not available, you can submit a query for our team. Our target response time is one day.

Teacher Support

Details of the full range of current Teacher Support meetings are available on our website at **<http://www.aqa.org.uk/support/teachers.html>**

There is also a link to our fast and convenient online booking system for Teacher Support meetings at **<http://events.aqa.org.uk/ebooking>**

If you need to contact the Teacher Support team, you can call us on 01483 477860 or email us at **teachersupport@aqa.org.uk**

2 Specification at a Glance

AS examinations

Unit 1 – DRAM1

Live Theatre Production Seen and Prescribed Play

60% of AS, 30% of A Level

1 hour 30 minutes written examination

100 marks

One question from each of two sections.

Section A – response to live theatre seen during the course

Section B – study of one set play from a choice of six

Available in June only

Unit 2 – DRAM2

Presentation of an Extract from a Play

40% of AS, 20% of A Level

Practical performance

80 marks

Performance by a group of an extract from a published play. The assessment also includes candidates' preparatory and development work and supporting notes.

Available in June only – moderation February–May

AS
Award
1241

A2 examinations

Unit 3 – DRAM3

Further Prescribed Plays including Pre-Twentieth Century

30% of A Level

2 hour written paper

100 marks

Study of two further set plays

Available in June only

Unit 4 – DRAM4

Presentation of Devised Drama

20% of A Level

Practical performance

80 marks

Performance by a group of devised drama. The assessment also includes candidates' preparatory and development work and supporting notes.

Available in June only – moderation February–May

A
Level
Award
2241

AS + A2 = A Level

3 Subject Content

At both AS and A2, candidates are required to show knowledge and understanding of:

- how performers, designers and directors communicate meaning to an audience
- theatre practice through their own engagement with the medium as both participant and informed audience member
- the appropriate vocabulary and specialist terminology for the subject.

At AS, candidates are required to show knowledge and understanding of:

- two published plays, in relation to the ways in which style, form, dramatic structure and characterisation can be interpreted and realised in performance. The two plays studied must be varied in terms of period and genre and candidates are required to understand how each play relates to its historical, social and cultural context.
- the work of at least one influential director, designer, theatre company or other practitioner who has made a significant contribution to theatre practice.

At A Level, candidates are required to show knowledge and understanding of:

- two more published plays, one of which is pre-twentieth century and one of which is twentieth century or contemporary
- the connections between theory and practice demonstrated through a range of forms, genres and performance styles
- the directorial overview required in the interpretation and realisation of a theatrical performance
- how relevant research supports practical work.

At both AS and A2, candidates are required to develop:

- the ability to form judgements about live theatre based on their understanding of drama and theatre
- skills in the use of subject-specific terminology in a range of contexts
- performance and/or production skills appropriate to the creation and realisation of drama and theatre
- the ability to work creatively and collaboratively to achieve shared dramatic intentions
- the ability to respond to plays imaginatively, conveying ideas clearly and coherently.

In addition, for A Level, candidates are required to develop:

- a more advanced level of performance and/or production skills
- the ability to think independently, make judgements and refine their work in the light of research
- the ability to analyse the ways in which different performance and production elements are brought together to create theatre.

3.1 Unit 1 DRAM1 Live Theatre Production Seen and Prescribed Play

This unit is divided into two sections. Each section is taken as a separate paper with a time allowance of 45 minutes.

Section A requires candidates' personal response to various aspects of live theatre seen during the course. Candidates must answer one question on a live production seen from a choice of four questions.

Section B requires candidates to answer one question on a set play from a choice of two questions on each of the set plays. Questions are focused on the interpretation of the play from a performance perspective. Candidates are required to answer from the viewpoint of an actor, director or designer.

Choice of set plays for the AS examination

| | |
|---------------------------------|--|
| Sophocles | <i>Antigone</i> |
| Shakespeare | <i>The Taming of the Shrew</i> |
| Ibsen | <i>A Doll's House</i> |
| O'Casey | <i>The Shadow of a Gunman</i> |
| Littlewood and Theatre Workshop | <i>Oh What a Lovely War</i> (published by Methuen Drama – Student Edition or Modern Plays edition – ISBN 978-0-413-77546-7 or ISBN 978-0-413-30210-6) |
| De Angelis | <i>Playhouse Creatures</i> (published by Samuel French Ltd – ISBN 978-0-573-13007-6) |

Specific editions are not prescribed unless it is necessary to do so because there are major variations between editions. This applies to *Oh What a Lovely War* and *Playhouse Creatures* for which the editions **which must be used** are given in brackets above.

Access to candidates' brief personal notes on productions seen and to annotated texts is allowed in the examination room (see Appendix E).

For Section A, the productions of live theatre seen should include a range of different styles of theatre. They may include plays, including set texts, as well as other theatre events such as physical theatre, theatre in education or pantomime; they may be amateur or professional productions. Where appropriate, candidates are expected to have undertaken background research into the play(s) and, where there is an available text, to have studied it before or after seeing the performance and to be able to demonstrate some knowledge of the text and its genre in their responses.

Candidates are expected to communicate their understanding of how performers, designers and directors communicate meaning to an audience through detailed consideration of how aspects of the presentation contributed to the total effect of the production seen.

Aspects of presentation to be considered should include:

- the theatrical style and genre of the production
- directorial interpretation
- the choice of venue/staging form
- performance skills
- integration of movement and language in performance
- the stage setting and design
- use of space
- costume
- technical elements: lighting and sound
- creation of pace, mood and atmosphere/specific effects
- creation of specific effects for an audience
- the actor/audience relationship

In the examination, candidates should be able to discuss the effectiveness of aspects of one production seen, giving a personal assessment of the theatrical elements that contributed to its success or lack of success. As appropriate to the specific demands of the focus of the question, candidates are expected to refer to particular moments within the production and to demonstrate a knowledge and understanding of the following:

- the perceived aims of the production and success in achieving them
- the creative contribution of the director, the designers, actors and production team
- the audience experience and response

For Section B, candidates should study their chosen play in terms of interpretation from a performance perspective.

Candidates should be aware of potential effectiveness for an audience, and they should take account of the original historical, social and cultural context of the chosen play as well as its period and genre.

Candidates should give consideration to the practical realisation of the themes and issues raised by the play and show understanding of how style, form, dramatic structure and characterisation can be interpreted and realised in performance to create specific effects for an audience. Through their practical and theoretical exploration of the chosen play, candidates are expected to gain an awareness of theatre as a practical process, of the relationship between the text and its performance potential, and of the work of the actor, director or designer in interpreting texts for an audience.

In the examination, candidates are required to discuss their interpretation of the chosen play from a performance perspective, adopting the viewpoint of an actor, director or designer and giving consideration

to the following staging aspects as appropriate to the style and genre of the play:

- choice and use of staging form/performance space
- the actor/audience relationship
- casting and appearance of characters
- physical qualities/age/build/height/facial features
- movement/posture/gesture/facial expression
- vocal qualities – volume/pitch/accent/pace/timing/intonation/phrasing/emotional range
- visual qualities – costume/make-up/mask/use of props
- character motivation and interaction
- development of pace and pitch/climax
- stage directions and practical demands of the text
- patterns of stage movement
- creation of mood and atmosphere
- design fundamentals – scale/shape/colour/texture
- use of scenic devices – revolves/trucks/projections
- use of lighting – direction/colour/intensity/special effects
- use of sound – direction/amplification/music and/or sound effects, both live and recorded
- other technical elements – pyrotechnics/smoke machines/flying

Questions set relate to performance ideas for individual characters, or groups of linked characters within the play; to design ideas for discrete acts or scenes and to staging or directorial ideas for specified sections of the prescribed plays.

3.2 Unit 2 DRAM2 Presentation of an Extract from a Play

This unit is internally assessed and externally moderated by visiting moderator.

Candidates are required to work in groups to present for an audience an extract from a published play of their choice.

The group size is to be between 2 to 8 Acting candidates, plus, optionally, up to five candidates offering a design skill (costume design, mask design, set design or technical design (lighting and/or sound)), and/or one Directing candidate.

Each group is to be self-contained and totally responsible for all aspects of the presented extract which should realise clear dramatic intentions for an audience.

Candidates have a free choice of play text, provided that their selection represents a different period and genre from the play studied for Unit 1. The play chosen must also not be a set text for Unit 1 or for Unit 3.

Candidates' interpretation of the chosen extract should evidently be influenced, in terms of theatrical aims, rehearsal methods and/or production/performance style, by the work of an influential director, designer, theatre company or other practitioner who has made a significant contribution to theatre practice (past or present).

Playing time for the presentation of the extract should be approximately 15–40 minutes, according to the number of acting candidates in the group; ie a group with only two acting candidates should work to the lower limit, a group with eight acting candidates should work to the upper limit.

While all candidates share corporate responsibility for the development and presentation of their finished piece, each candidate must nominate for assessment a specific theatre skill, as appropriate to the group aims and objectives, to be demonstrated within the performance of the piece. Candidates must ensure that their nominated skill gives them ample opportunity to demonstrate their abilities at the appropriate level of achievement.

Candidates should choose **one** from the following:

- Directing (one candidate per group)
- Acting (at least two candidates per group)
- Costume design (one candidate per group)
- Mask design (one candidate per group)
- Set design (one candidate per group)
- Technical elements: Lighting and/or Sound (one candidate per element or one candidate assuming responsibility for both elements)

Where all candidates within a group wish to nominate Acting for assessment, they must each share collective responsibility for the production elements employed to enhance the finished presentation. If, in addition to the Acting candidates, there is a Directing candidate in the group, he or she may take the lead in design decisions but all candidates must share collective responsibility for the final design of the piece.

While each group must produce their extract to an audience in performance conditions and under stage lighting, unless design skills are nominated for assessment by one or more candidates within the group, there is no *requirement* upon candidates to present their extract within a full production context (ie with *full* set and costume) unless the production style of their chosen practitioner demands it.

Whatever skills are chosen for assessment, it is assumed that all candidates in the group take an equal and active role in the interpretative and creative work on the text as they work together to apply their understanding of their chosen practitioner to their selected play. Each individual candidate's contribution to the presentation of the extract must serve both the selected play and the overall intentions of the group for the audience.

In selecting their play text, candidates must ensure that they are able to justify the application of the ideas, dramatic intentions, rehearsal practices and/or staging methods of their nominated influential director, designer, theatre company or other practitioner.

It is expected that teachers will guide candidates in their selection of suitable texts and help them to ensure that the chosen play is both compatible with their nominated practitioner and that it represents a different period and genre from the play studied for Unit 1. The table below should help candidates in their selection of a play from a different period and of a different genre.

| Play studied for Unit 1 | Candidates must NOT choose |
|---|--|
| <i>Antigone</i> c. 441 BCE | Genre: Greek Tragedy Period: Fifth Century BCE |
| <i>The Taming of the Shrew</i> early 1590s | Genre: Elizabethan Comedy Period: 1558-1603 |
| <i>A Doll's House</i> 1879 | Genre: Late Nineteenth Century Naturalism Period: 1865-1905 |
| <i>The Shadow of a Gunman</i> 1923 | Genre: Irish tragi-comedy Period: Early Twentieth Century 1900-1939 |
| <i>Oh What a Lovely War</i> 1963 | Genre: Ensemble play with songs Period: Mid-Twentieth Century 1940-1970 |
| <i>Playhouse Creatures</i> 1993 | Genre: Historicised play Period: Late Twentieth Century 1970-2000 |

Candidates may choose from other plays written by one of the playwrights of a set play provided that it represents a period and genre that is different from the play selected for Unit 1.

Candidates may choose to present a continuous extract taken from any part of their selected play or two or more sequences of continuous action taken from different parts of the play. These sequences should be presented in chronological order and should take account of developments or changes in character and/or situation that occur in the play, as appropriate.

Cross-sex casting is permitted in Unit 2 provided that candidates can justify their casting decisions in terms of their dramatic intentions for the audience.

Candidates are required to provide supporting notes which will demonstrate understanding of the work of their nominated influential director, designer, theatre company or other practitioner and will contain an outline of their dramatic intentions for the audience as well as a record of their application of their chosen practitioner's ideas. Where design skills are nominated, the supporting notes should include, where appropriate, sketches and diagrams. The supporting notes should be approximately 1500–2000 words in total length.

No specific practitioners are prescribed. However, candidates must demonstrate their understanding of the work of their chosen practitioner both in the presentation of their chosen extract and in their supporting notes.

Suitable directors/designers/theatre companies/other practitioners include, for example:

Directors:

Steven Berkoff, John Godber, Peter Hall, Katie Mitchell, Max Stafford Clark, Deborah Warner

Designers:

Edward Gordon Craig, Ralph Koltai, John Napier, Julie Taymor, Anthony Ward

Theatre companies:

Complicité, Forced Entertainment, Frantic Assembly, Kneehigh, Shared Experience

Practitioners:

Artaud, Boal, Brecht, Brook, Grotowski, Meyerhold, Stanislavski

Specialist groups:

Actors of Dionysus (Greek plays), DV8 (physical theatre), Forkbeard Fantasy (multimedia), Graeae (performers with disabilities), Talawa (black theatre), Trestle (mask)

This list is offered for general guidance only and is not intended to be exhaustive or prescriptive.

Candidates will need to acquire knowledge and understanding of the practitioner's significant contribution to theatre practice, including, as appropriate, such aspects as:

- theatrical/historical context
- developing theatrical purpose
- innovative nature of approach
- theory and practice
- working methods
- theatrical styles
- intentions for the audience
- attitudes towards the role of the director
- attitudes towards the role of the performer
- attitudes towards the significance of design elements
- ideas about actor training
- ideas about the actor/audience relationship
- ideas about theatre form/configuration
- collaboration with others
- artistic ideals
- target audience
- political aims
- productions/projects
- influence upon other practitioners

It is expected that teachers will assume responsibility for the selection of a suitable practitioner for their candidates to explore and that they will include the work of the chosen practitioner in their schemes of work for the delivery of the specification. Teachers may offer formal teaching about the chosen practitioner(s) and/or guide candidates in their independent research into his/her/their work and influence.

Assessment of candidates' achievements is based on both the process and the outcome of their work, as follows:

Part (a) Preparation and development of the work in progress (based on the teacher's monitoring of the preparation and rehearsal process).

Part (b) Supporting notes demonstrating an understanding of the work of an influential director, designer, theatre company or other practitioner and offering an explanation of how this understanding has been applied to the work in progress to fulfil the candidates' dramatic intentions for the audience.

Parts (a) and (b) are each marked in three sections (see Section 3.6 – Assessment Criteria for Unit 2).

Part (c) Presentation of the extract for the practical examination.

Part (c) is marked out of 10 for Assessment Objective 3 (AO3) and 40 for Assessment Objective 1 (AO1).

Part (c) has a weighting of 25%, with the remaining 15% for Unit 2 divided equally between parts (a) and (b).

It is recommended that candidates allow themselves at least eight weeks (40 hours) to research, rehearse and develop the play for production.

Candidates' levels of achievement are assessed in relation to the following criteria:

Part (a) Preparation and development

- clarity of the understanding of the work of the chosen director, designer, theatre company or other practitioner and appropriateness of the application of his/her/their ideas to a suitable text to realise clear dramatic intentions for the audience (AO2)
- creative co-operation, willingness to experiment and self-discipline in the application of suitable rehearsal strategies to achieve shared aims; attention to detail in preparing the extract for performance (AO1)
- the success of the development of the nominated skill in relation to the production/performance requirements of the selected extract (AO1)

Part (b) Supporting notes

- evidence of exploration and understanding of the work of the chosen practitioner and justification of the choice of extract in the light of that exploration (AO2)
- clarity of dramatic intentions in relation to the interpretation of the chosen extract and the influence of the chosen practitioner; accurate use of specialist terminology (AO1)
- assessment of the rehearsal process and of the potential effectiveness of the piece including evaluation of the development of the nominated skill; awareness of health and safety factors (AO1)

Part (c) Presentation of the extract for the practical examination

- understanding of the extract and of the play from which it is taken shown through the interpretation in performance (AO3)
- evidence of the influence of the chosen practitioner (AO1)
- clarity of dramatic intentions (AO1)
- creativity and coherence in the use of selected elements of practical stagecraft to realise effective theatre (AO1)
- technical accomplishment in relation to the nominated skill (directing, acting or design) (AO1)

Work submitted for the practical examination must be specifically prepared for the examination assessment; it is not acceptable to submit work which has been used, or is being used, for any other production.

A 'published play' refers to a play which has been published in print; plays published on the internet are not acceptable.

In the case of entries of either one or two candidates only, the candidate(s) must offer Acting as the nominated skill.

Further guidance on Unit 2 is given in Section 3.5.

3.3 Unit 3 DRAM3 Further Prescribed Plays including Pre-Twentieth Century

Candidates are required to answer **two** questions, one on each of two different set plays. One play is to be chosen from Section A: Pre-Twentieth Century

Plays and one play is to be chosen from Section B: The Twentieth Century or Contemporary Drama.

The choice of set plays for the A Level examination is given below.

Choice of set plays for the A level examination

| Section A: Pre-Twentieth Century Plays | |
|--|-----------------------------------|
| Middleton/Tourneur | <i>The Revenger's Tragedy</i> |
| Molière | <i>Tartuffe</i> |
| Farquhar | <i>The Recruiting Officer</i> |
| Goldoni | <i>The Servant of Two Masters</i> |
| Wilde | <i>Lady Windermere's Fan</i> |
| Chekhov | <i>The Seagull</i> |

| Section B: The Twentieth Century or Contemporary Drama | |
|--|---|
| Lorca | <i>Blood Wedding</i> (translated by Gwynne Edwards, published by Methuen Drama – Student Edition or the Plays:One edition ('Blood Wedding', 'Doña Rosita the Spinster', 'Yerma') – ISBN 978-0-713-68516-9 or ISBN 978-0-413-15780-5) |
| Brecht | <i>The Good Person of Szechwan</i> (translated by John Willett, published by Methuen Drama – Student Edition or Modern Plays edition – ISBN 978-1-408-10007-3 or ISBN 978-0-413-58240-9) |
| Miller | <i>A View from the Bridge</i> |
| Berkoff | <i>The Trial</i> |
| Wertebaker | <i>Our Country's Good</i> |
| Edmundson | <i>Coram Boy</i> – adaptation from the novel by Jamila Gavin (published by Nick Hern Books – ISBN 978-1-854-59894-3) |

In Section A, candidates answer one question from a choice of two questions on each of the set texts. In Section B, candidates answer a single compulsory question based on their chosen set text.

For Section B, extracts from the play are printed in the paper and in order to ensure that candidates are using an edition with the same wording as the printed extract, specific editions are prescribed for set plays in translation.

A specific edition is also prescribed for 'Coram Boy' for which there is a further adaptation available which differs from the original adaptation published by Nick Hern Books.

Specific editions prescribed are given in brackets above.

Access to annotated texts is allowed in the examination room (see Appendix E).

In Section A of the examination, questions are focused on the interpretation of the plays from a performance perspective. In addition to their consideration of the performance and production elements that are stipulated for Section B of Unit 1 (see 3.1), candidates are required to demonstrate a creative overview of their chosen play in answer to questions which may require a director's, an actor's or a designer's perspective. Candidates are expected to select appropriate sections from their chosen play to illustrate their answers.

In Section B, candidates are required to offer suggestions for a complete stage realisation of a short extract from their selected set play, demonstrating their ability to apply their knowledge and understanding of drama and theatre acquired in different aspects of the course. The single

compulsory question is to be answered from the perspective of a director, working with designers and actors, to communicate an interpretation of the section to an audience. Candidates are required to refer to relevant research into the play as a whole, to their design ideas and to their direction of the cast, to bring out meaning for an audience.

Aspects of presentation to be considered may include:

- choice and configuration of stage space
- actor/audience relationship
- direction of actors, both physically and vocally
- interaction, delivery of dialogue, motivation, sub-text
- use of space; groupings, movement, use of levels
- the stage setting and design
- creation of period, style and atmosphere
- costume design

- make-up and/or mask design
- creation of pace, tension, comedy, pathos, mood (as appropriate)
- application of technical elements and special effects

This section of the paper is synoptic in its requirement of candidates to address artistic challenges through their interpretation of plays, showing, through their own directorial strategies, their understanding of the ways in which other drama and theatre practitioners have made artistic decisions.

Candidates should be aware of the social, cultural and historical context of their selected plays.

This unit assesses Assessment Objectives 2 and 3 in greater depth than in AS Unit 1. In their study of further selected plays representing both pre-twentieth century and twentieth century/contemporary texts, candidates adopt a creative overview which extends the skills required for AS Unit 1.

3.4 Unit 4 DRAM4 Presentation of Devised Drama

This unit is internally assessed and externally moderated by visiting moderator.

Candidates are required to work in groups to present for an audience a devised drama, performed in a theatrical style of their choice.

The group size is to be between 2 to 8 Acting candidates, plus, optionally, up to five candidates offering a design skill (costume design, mask design, set design or technical design (lighting and/or sound)), and/or one Directing candidate.

Each group is to be self-contained and totally responsible for all aspects of the devised work which should realise clear dramatic intentions for an audience.

Playing time for the presentation of the piece should be approximately 15–40 minutes, according to the number of Acting candidates in the group; ie a group with only two Acting candidates should work to the lower limit, a group with eight Acting candidates should work to the upper limit.

While all candidates share corporate responsibility for the development and presentation of their finished piece, each candidate must nominate for assessment a specific theatre skill, as appropriate to the group aims and objectives, to be demonstrated within the performance of the piece. Candidates must ensure that their nominated skill gives them ample opportunity to demonstrate their abilities at the appropriate level of achievement.

Candidates should choose **one** from the following:

- Directing (one candidate per group)
- Acting (at least two candidates per group)
- Costume design (one candidate per group)
- Mask design (one candidate per group)
- Set design (one candidate per group)

Technical elements: Lighting and/or Sound (one candidate per element or one candidate assuming responsibility for both elements)

Where all candidates within a group wish to nominate Acting for assessment, they must each share collective responsibility for the production elements employed to enhance the finished presentation. If, in addition to the Acting candidates, there is a Directing candidate in the group, he or she may take the lead in design decisions but all candidates must share collective responsibility for the final design of the piece.

Whatever skills are chosen for assessment, it is assumed that all candidates in the group take an equal and active role in the devising and creative process and, accordingly, share responsibility for the effectiveness of the finished piece in performance.

There are no restrictions upon candidates in their choice of subject matter for the devised drama, although it is expected that subject matter will be appropriate to the chosen theatrical style, enabling candidates to realise clear dramatic intentions for an audience.

Candidates may choose to work, for example, in one of the following styles:

- comedy/tragedy/melodrama/farce
- commedia
- naturalism/realism/expressionism/symbolism
- epic theatre
- political theatre/feminist theatre
- theatre of cruelty
- creative adaptation (of well-known stories or poems; not plays)
- docu-theatre; verbatim theatre
- physical theatre

This list is offered for general guidance only; as candidates have a free choice of theatrical style, it is not possible to anticipate all possibilities.

During the devising and creative process candidates may expect support and constructive feedback from the teacher monitoring their progress, who may be consulted throughout for advice, if required, on choice of the style for the devised work, suitable material for investigation, working methods and possible sources of relevant information or specific expertise.

Candidates are required to provide supporting notes which will provide evidence of their research into the style of theatre that they have chosen to work in. The supporting notes will contain an outline of the candidates' dramatic intentions for the audience as well as a record of the production(s) seen and play(s) studied in their selected style. Candidates are expected to reflect upon the application of appropriate devising strategies which, combined with selected performance and production elements, have helped them to achieve their intended theatrical style. Where design skills are nominated, the supporting notes should include, where appropriate, sketches and diagrams. The supporting notes should be approximately 1500-2000 words in total length.

Assessment of candidates' achievements is based on both the process and the outcome of their work, as follows:

Part (a) Preparation and development of the work in progress (based on the teacher's monitoring of the preparation, rehearsal and evaluation process).

Part (b) Supporting notes demonstrating an understanding of the style of theatre that they have chosen to work in and offering a critical evaluation of how their chosen style has helped them to shape the devised work to fulfil clear dramatic intentions.

Parts (a) and (b) are each marked in three sections (see Section 3.7 – Assessment Criteria for Unit 4).

Part (c) Presentation of the devised piece for the practical examination.

For part (c), a single mark out of 50 is to be awarded for Assessment Objective 1 (AO1).

Part (c) has a weighting of 25%, with the remaining 15% for Unit 4 divided equally between parts (a) and (b).

It is recommended that candidates allow themselves at least ten weeks (50 hours) to research, devise and develop their piece.

Candidates' levels of achievement are assessed in relation to the following criteria:

Part (a) Preparation and development

- clarity of the understanding of the chosen style and commitment to it, throughout the devising process, to realise clear dramatic intentions for the audience (AO1)
- inventiveness, creative co-operation and self-discipline in the application of suitable devising strategies to achieve shared aims; demonstration of critical judgement in relation to the production(s) seen and play(s) studied during the preparation of the piece for performance (AO4)
- success of the development of the nominated skill in relation to the production/performance requirements of the selected style and the devised work (AO1)

Part (b) Supporting notes

- evidence of exploration/research into the chosen style, with reference both to the play(s) studied and appropriate production(s) seen, and justification of the choice in relation to dramatic intentions for the audience; accurate use of specialist terminology (AO4)
- development of devising strategies/production and performance skills to create drama which fulfils shared aims; critical evaluation and refinement of work in the light of both practical and theoretical research and feedback (AO4)
- assessment of the piece in terms of its style and potential effectiveness for an audience as a piece of live theatre and in terms of the candidate's own contribution/development of production or performance skills; awareness of health and safety factors (AO4)

Part (c) Presentation of the finished piece for the practical examination

- dramatic effectiveness of the piece (AO1)
- appropriateness of the chosen style to the presented material (AO1)
- clarity of dramatic intentions (AO1)
- creativity and coherence in the use of selected elements of practical stagecraft to realise effective theatre (AO1)
- technical accomplishment in relation to the nominated skill (directing, acting or design) (AO1)

Work submitted for the practical examination must be specifically prepared for the examination assessment; it is not acceptable to submit work which has been used, or is being used, for any other production.

In the case of entries of either one or two candidates only, the candidate(s) must offer Acting as the nominated skill.

Further guidance on Unit 4 is given in Section 3.5.

3.5 Further Guidance on Units 2 and 4

Supporting Notes

In both Units 2 and 4, the supporting notes are to be divided into three sections, each approximately 500-700 words in length (excluding bibliographies). Each section is marked out of 5.

The supporting notes should be clearly presented and written in full sentences, using specialist terminology where appropriate.

The **Unit 2** supporting notes should address the following aspects of the candidate's work:

Section 1

Evidence of exploration of the work of the chosen practitioner; identifying the key features of that work and justification of the choice of extract in the light of that exploration. To be supported by a bibliography/web bibliography/performance history/list of sources and resources (as appropriate).

Section 2

Outline of dramatic intentions for the audience, in relation to the group's interpretation of the chosen extract and the influence of the chosen practitioner.

Section 3

Assessment of the rehearsal process and of the potential effectiveness of the piece for an audience. Evaluation of the development of the nominated skill in relation both to the chosen text and to the influential practitioner's ideas; awareness of health and safety factors.

The **Unit 4** supporting notes should address the following aspects of the candidate's work:

Section 1

Evidence of exploration/research into the selected theatrical style, identifying its key features, and justification of the choice in relation to clear dramatic intentions for an audience. To be supported by a list of play(s) read and evaluation of the production(s) seen performed in the chosen style as well as a list of sources and resources (as appropriate).

Section 2

Outline of devising strategies and of the production/performance skills applied to create drama which fulfils shared aims; assessment of refinement of the devised work in the light of both practical and theoretical research and feedback.

Section 3

Evaluative judgement of the piece and of its potential effectiveness for an audience as a piece of live theatre. Candidates should outline, in particular, their own contribution to the genesis and development of the piece. Assessment of the development of the nominated skill in relation to the chosen style of theatre; awareness of health and safety factors.

Requirements for Specific Skills

The requirements for each skill, for both Units 2 and 4, are outlined below.

In Unit 2 all skills are to be developed in relation to the group's chosen practitioner and to their dramatic intentions for an audience in relation to their interpretation of the selected play, as outlined in their supporting notes.

Similarly, in Unit 4 candidates must ensure that their contributions are entirely appropriate to the group's selected style and dramatic intentions for the audience, as outlined in their supporting notes.

In each case candidates will need to reach a common understanding of their dramatic aims and objectives.

The skills below provide opportunities for choice and flexibility for all candidates in selecting a route through the practical units. Candidates should choose the skill that is most suited to their interests and capabilities.

Directing candidates may choose to enlist the help of a third party to assist with the annotation of the prompt copy during rehearsals and the preparation of the final production copy/performance score to supplement the supporting notes at each level or they may choose to complete this task for themselves.

Acting candidates should ensure that their chosen character and/or devised role affords them sufficient opportunities to develop performance skills in relation to their individual abilities.

Design candidates may choose either to realise/construct/execute their designs themselves or to deploy a third party, who must be a bona fide student, to construct/execute their designs, working precisely to the candidate's detailed instructions.

Directing

Candidates should develop directorial strategies as appropriate to the group presentation; through their directorial decisions and rehearsal methods they should guide their actors to achieve a clear interpretation of their chosen material and to communicate meaning to the audience.

The candidate's directorial strategies must be consonant with the dramatic intentions of the group as a whole and with the theatrical style of their work.

The supporting notes should contain evidence of research and of the production principles underpinning the candidate's interpretation of the material and the selection of rehearsal methods. Candidates should also refer to the collaborative nature of the director's relationship with the cast.

Candidates should demonstrate their knowledge of the significance of the choice and use of space, the actor/audience relationship and the direction of the actors in terms of groupings, movement and vocal delivery. They should also consider directorial methods in relation to the creation of pace, mood and atmosphere.

In addition, candidates should demonstrate their understanding of the director's role within the production team and an awareness of health and safety factors as they relate to the presentation as a whole.

A production copy/prompt copy of the extract (AS) or of the final script/performance score of the completed devised piece (A2) should be appended to the supporting notes. Candidates may complete the prompt copy/performance score themselves or may choose to enlist the help of a third party, who must be a bona fide student, to assist with the annotation and preparation of the prompt copy.

Acting

Candidates should develop and interpret a role (or a variety of roles) in keeping with the group presentation or they may offer performance skills to fulfil a range of functions within the presentation, as appropriate to their specific skills.

The candidates' performances must be consonant with the dramatic intentions of the group as a whole and with the theatrical style of their work.

The supporting notes should contain evidence of understanding of acting techniques appropriate to each role undertaken within the presentation. Candidates should give details of their approach to the material and their experiments with techniques applied in the creation of role and/or building a character. There should be evidence of their exploration and experiment, in terms of both vocal and physical elements, where appropriate. Candidates should demonstrate an awareness of health and safety factors as they relate to the candidate's work within the presentation as a whole.

Design Skills

Candidates offering design skills are required to design and oversee the realisation/execution of their designs for the examination performance. Candidates may choose either to realise/construct/execute their designs themselves or to deploy a third party, who must be a bona fide student, to construct/execute their designs, working precisely to the candidate's detailed instructions.

Where candidates choose to deploy a third party to construct/execute their designs, they should include, as an appendix to their supporting notes, a copy of the instructions supplied to that third party. It is expected that these instructions will be supplemented by carefully labelled sketches, ground plans, plots, cue sheets, where appropriate.

Where design skills are chosen, the supporting notes should include relevant sketches or diagrams.

Costume Design

Candidates should design and realise at least one costume for one of the performers in the group presentation and supervise the construction, adaptation or selection of the remainder. These costumes are to be demonstrated within the performance.

The costume(s) should be appropriate both to the characters/roles and to the overall dramatic intentions of the group which act in this context as the 'design brief' within which the costume designer operates.

The supporting notes should contain original design ideas accompanied by sketches and details of construction/adaptation methods employed. The notes should include evidence of research which might comprise visual material, samples of materials, trial techniques in the simulation of effects with dyes or textures, where appropriate. Candidates should demonstrate their knowledge of the cost of materials and manufacture as well as issues concerning durability and cleaning.

In addition, candidates should demonstrate their understanding of the costume designer's role within the production team and an awareness of health and safety factors as they relate to the candidate's work within the presentation as a whole.

Mask Design

Candidates should design and realise a minimum of **two** masks to be worn by performers within the presentation as appropriate to the needs of the group. If all characters are to be masked, the candidate should design the remaining masks and supervise their construction.

The supporting notes should contain details of the working process, construction methods and evidence of experimentation with materials. Candidates should include details of their research comprising visual material as well as photographic records of the process of construction. There should be evidence of understanding the purpose of masks in performance as well as their practical limitations.

In addition, candidates should demonstrate their understanding of the mask designer's role within the production team and of the relationship between mask and costume design and an awareness of health and safety factors as they relate to the candidate's work within the presentation as a whole.

Set Design

Candidates should design and realise the set design for the presentation. The set design must be appropriate to the group's overall intentions for the piece.

Candidates should provide detailed sketches, produced to scale, and/or a scale model of the set/settings for the group presentation. They should supervise the selection and assembly of materials and properties required to fulfil their design, oversee the construction of the set design and take responsibility for the finished realisation of their original design in production.

The supporting notes should contain sketches and diagrams which chart the development of the design ideas within the context of the developing design needs of the presentation. They should include ground plans and working drawings with some photographic record of the assembly of the set in progress and details of costings.

In addition, candidates should demonstrate their understanding of the set designer's role within the production team and an awareness of health and safety factors as they relate to the candidate's work within the presentation as a whole.

Technical Elements – Lighting and/or Sound Design

Candidates may offer the skills of Lighting or Sound design separately or may choose to take responsibility for both Lighting and Sound, as appropriate to the group presentation.

Lighting Design

Candidates should design a lighting plot as appropriate to the requirements of the group presentation. They should supervise the rigging and focusing of their design and the operation of the design during the performance.

The supporting notes should contain evidence of the candidate's understanding of different types of lanterns and lamps and their various effects; use of gels, filters and special effects lanterns, where appropriate. Candidates should include a list of the equipment and accessories used and provide final cue sheets and plot sheets as appropriate. Details of their response to the developing technical needs of the presentation should be included.

In addition, candidates should demonstrate their understanding of the lighting designer's place within the production team and an awareness of health and safety factors as they relate to the candidate's work within the presentation as a whole.

Sound Design

Candidates should design the sound as appropriate to the requirements of the group presentation. They should supervise the creation and/or recording of their intended effects, the editing and mixing of their own sound track; they should supervise the setting-up of equipment and the operation of the sound plot during the performance.

The supporting notes should contain evidence of knowledge of the various items of sound equipment employed in the theatre including digital amplifiers, microphones, recorders, digital effects, speakers and audio software as appropriate to their needs. They should demonstrate the candidate's awareness of methods of sound composition and compilation and its potential to create and change mood.

In addition, candidates should demonstrate their understanding of the sound designer's place within the production team and an awareness of health and safety factors as they relate to the candidate's work within the presentation as a whole.

Monitoring by the Teacher

Teachers must **not** direct their candidates' work and should retain sufficient objectivity to be able to assess the interpretative/creative and co-operative process accurately. It is suggested that teachers might find it useful to record their impressions of the candidates' progress at regular intervals throughout the preparation period, using rough copies of the assessment sheets for Preparation and Development, to assist them in their final assessments.

Grouping of Candidates

When making decisions about the composition of examination groups, teachers need to be mindful of the likely outcomes in allocating candidates to specific examination groups.

At all times, teachers should endeavour to group candidates in such a way as to enable all candidates to achieve their potential. Teachers are in the best position to judge the likely outcomes for candidates of either allowing them to make their own choices about who they work with, of adopting a 'streaming' system, or of opting for mixed ability groups.

Teachers may consult their coursework advisers for advice about grouping in individual cases.

The Use of Non-Examinees

Candidates may enlist the help of student non-examinees as technical support, provided that the examination group have complete directorial control over the product and that the contribution of non-examinees does not outweigh or overshadow the work of the examination group. Alternatively, candidates may receive technical support from staff within the centre (excluding, on the day of the examination, the teacher responsible for assessing the work), with the proviso that candidates retain total control over all artistic decisions.

In **Unit 2**, non-examinees may also be included as co-performers in order to give maximum flexibility in the choice of pieces. There must, however, be a minimum of two candidate performers in a group. The exception to this is where a centre is entering a single candidate, in which case at least one non-examinee needs to be used to make up the group size to the minimum of two performers.

Candidates offering a skill other than Acting, for assessment purposes, may choose to perform in the group production, although their contribution as performers would not be assessed.

In **Unit 4**, the use of a non-examinee performer is permitted only where the centre has an entry of only one candidate.

Facilities Required

The facilities required for the practical examinations comprise:

- a designated space, studio or hall, which is large enough to accommodate performers and their invited audience
- black-out facilities
- a lighting and sound system, commensurate in its capabilities with the candidates' theatrical aims and intentions

It is recommended that centres should provide, as a minimum, the following technical hardware, or its equivalent, to be used in the practical examinations:

Lighting:

- a 12 channel lighting desk with pre-set and programmable memory facility
- assorted lanterns such as profile spots, floods, parcans and fresnels

Sound:

- a 6 channel mixer/amplifier
- sound desk
- loudspeakers
- microphones

Candidates offering Lighting and/or Sound Design as their nominated skill for assessment should research their own minimum requirements during the preparation period and, where necessary, hire additional technical equipment or accessories to fulfil the design needs of the presentation.

The space, studio or hall designated for use for the practical examinations must enable the presentations to take place in an atmosphere of surrounding quiet.

Moderation visits may be arranged outside normal school/college hours to facilitate this, by mutual agreement of teacher and moderator.

For the moderation visit, a room(s) which provides complete privacy should also be allocated for the moderator's marking of samples of the supporting notes and for the moderation discussions.

Health and Safety Considerations

All candidates need to be aware of health and safety factors in the theatre as they relate to their own chosen theatre skills.

There are standard safety precautions to be taken in terms of handling electrical equipment which are relevant to both lighting and sound design candidates. Costume, setting and mask design candidates should be familiar with the dangers of toxic fumes from paints and varnishes or the use of inappropriately sharp edges or materials.

All candidates working in the theatre need to be aware of the dangers of inadequately secured scenery, lanterns or audio-equipment, exposed or trailing wiring and fire hazards.

There are further considerations for audience safety, including issuing warnings to the audience in the event of the use of strobe lighting or very loud or sudden noise during a performance.

It is the responsibility of each candidate to research and adhere to the health and safety measures that should be taken in relation to their nominated skill and to demonstrate in their supporting notes that they have taken full account of these in the preparation and presentation of their work.

Setting of Date for the Practical Examination

Assessments of the practical units must be completed during the period of 1st February to 31st May. The moderator contacts the centre and makes arrangements for a mutually convenient date for the moderation visit.

Assuming notification of the entry to AQA prior to or during the Autumn term, the date(s) for the practical examination(s) should be fixed with the moderator by 31st December.

If there is a re-sit group(s), their examination must be held at the same time as for the rest of the entry for the same unit. Separate visits cannot be arranged for re-sits and first-entry groups.

The practical examination is a formal examination and once the date has been set, it must be adhered to.

At the time of fixing the date, it is important to check candidate availability (eg that there are no clashes with other examinations, or field trips for other subjects) and that the necessary facilities are available. The recommended preparation time should also be taken into account: at least eight weeks (40 hours) for Unit 2; at least ten weeks (50 hours) for Unit 4.

Up until 31st December, changes of date are permissible by agreement between centre and moderator, but thereafter, the date is regarded as a set examination date and changes, in particular postponements, will **not** be accepted unless there are very exceptional circumstances.

In the case of a request to change a date occurring after 31st December, the Drama Department at AQA should be contacted, giving full details of the circumstances.

Changes of date will not be permitted for reasons of candidate absence or of staff absence. In the case of candidate absence, advice should be sought from AQA on arrangements to accommodate the absence and on special consideration.

Programme for the Moderation Session

A programme for the moderation session must be agreed with the moderator beforehand using the following information on order and timings:

1. Approximately 20 minutes for each of the supporting notes which will be sampled by the moderator;
2. For the first presentation, according to the size of the group: Unit 2 or Unit 4 presentations: 15–40 minutes playing time;
3. Approximately 10–15 minutes for discussion of assessments of the first presentation with the moderator;
4. Each further presentation, followed by discussion with the moderator (as necessary to complete assessments of the samples for presentation);
5. Approximately 20 minutes for discussion of supporting notes assessments and review by the moderator of marks for 'Preparation and development'.

For single moderation visits, centres may choose whether to do Unit 2 or Unit 4 first, but the order for each unit must conform with the above order, ie if Unit 2 is first, items 1 to 5 above for Unit 2, followed by items 1 to 5 above for Unit 4.

To allow for maximum concentration, sequences of continuous assessment should not last longer than two hours. Refreshment breaks need to be built into moderation programmes.

If a Team Leader is to be present in addition to the moderator, adjustments will need to be made to the above timings to allow for discussions between moderator and Team Leader. An additional 10–15 minutes should be allowed for private discussion between moderator and Team Leader **after** each presentation and **before** the discussion with the teacher.

Audiences

Centres are encouraged to invite audiences to presentations. However, audiences must be made aware that they are attending examination assessments and that they must be prepared to wait while moderation discussions are conducted.

3.6 Assessment Criteria for Unit 2

All skills are to be assessed according to the generic banding schemes which follow. Assessments of the presentation of the finished piece must also take into account the further marking guidance in Section 3.8. This identifies the distinctive features of specific skills and provides banding schemes for the marking of individual candidates which are to be used in addition to the generic banding schemes.

Part (a) – Preparation and development – Unit 2

A mark out of five is to be awarded for each of the following three sections:

Section 1

- | | |
|-----------|--|
| 4–5 marks | Candidates will demonstrate secure understanding of the work of the chosen practitioner and purposeful application of key features of his/her/their ideas to a suitable text to realise very clear dramatic intentions for the audience. |
| 2–3 marks | Candidates will demonstrate some understanding of the work of the chosen practitioner and an attempt to apply a number of features of his/her/their ideas to a suitable text to realise generalised dramatic intentions for the audience. |
| 1 mark | Candidates will demonstrate partial understanding of the work of the chosen practitioner and occasional application of a restricted range of features of his/her/their ideas to the selected text. Dramatic intentions for the audience may be underdeveloped. |

Section 2

- | | |
|-----------|---|
| 4–5 marks | Candidates will demonstrate a high degree of creative co-operation and a commitment to experiment with the chosen play throughout the rehearsal process. They will maintain a high level of self-discipline and exhibit careful attention to detail in preparing the extract for performance, promising a successful outcome. |
| 2–3 marks | Candidates will demonstrate some attempt at creative co-operation and a willingness to experiment with the chosen play throughout the rehearsal process. A reasonable level of self-discipline, and some attention to detail in preparing the extract for performance, promises an acceptable outcome. |
| 1 mark | Candidates' creative co-operation and willingness to experiment with the chosen play in rehearsal may be sporadic. The self-discipline and attention to detail applied in preparing the extract for performance may not be sufficient to ensure a positive outcome. |

Section 3

- | | |
|-----------|--|
| 4–5 marks | Candidates will demonstrate significant development of their nominated skill in relation to the production/performance requirements of the play/extract. These will be precisely attuned to the needs of the play and reflect the influence of the chosen practitioner. |
| 2–3 marks | Candidates will demonstrate some development of their nominated skill in relation to the production/performance requirements of the play/extract. These will be generally appropriate to the needs of the play and suggest some influence of the chosen practitioner. |
| 1 mark | Candidates will demonstrate basic development of their nominated skill in relation to the production/performance requirements of the play/extract. These may not be appropriate to the needs of the play but will suggest a slight influence of the chosen practitioner. |

Part (b) – Supporting notes – Unit 2

A mark out of five is to be awarded for each of the following three sections:

Section 1

4–5 marks Candidates will provide clear and concise evidence of detailed exploration of the work of their chosen practitioner and a good level of understanding of his/her/their theatrical purpose. They will justify their selection of a suitable play/extract in relation to the key features of the practitioner's work that they have decided to apply.

2–3 marks Candidates will provide some evidence of their exploration of the work of their chosen practitioner and an acceptable level of understanding of his/her/their theatrical purpose. They will offer some justification for their selection of play/extract in relation to the key features of the practitioner's work that they have decided to apply.

1 mark Candidates will provide a little evidence of their exploration of the work of their chosen practitioner although their understanding of his/her/their theatrical purpose may appear insecure. They will make some attempt to justify their selection of play/extract in relation to the chosen practitioner and may identify a few of the key features of the practitioner's work.

Section 2

4–5 marks The dramatic intentions of the group will be clearly stated. The notes will offer a detailed interpretation of the chosen play/extract and will explain precisely how the influence of the chosen practitioner has helped the candidates to interpret the extract for an audience in practical terms.

2–3 marks The dramatic intentions of the group will be stated in general terms. The notes will offer some attempt at an interpretation of the chosen play/extract and will make some links between the influence of the chosen practitioner and the practical interpretation of the extract for an audience.

1 mark The dramatic intentions of the group will be noted, albeit not expressed entirely coherently. The notes will attempt an interpretation of the chosen play/extract but may not establish entirely convincing links between the influence of the chosen practitioner and the practical interpretation of the extract for an audience.

Section 3

4–5 marks There will be detailed and purposeful assessment of the interpretative/rehearsal process and of the potential effectiveness of the play/extract, including clear evaluation of the development of the nominated skill. Health and safety factors will receive careful attention. Specialist terminology will be used confidently.

2–3 marks There is some meaningful assessment of the interpretative/rehearsal process and of the potential effectiveness of the play/extract, including an attempt at evaluation of the development of the nominated skill. Health and safety factors will receive fairly perfunctory attention. Specialist terminology may be used occasionally.

1 mark There is an attempt at an assessment of the interpretative/rehearsal process and of the potential effectiveness of the play/extract. Candidates offer a little evaluation of the development of the nominated skill. Health and safety factors will receive insufficient attention. Specialist terminology may not be used accurately.

Part (c) – Presentation of the extract from a play – Unit 2

The presentation is to be marked according to the relative weightings allocated to AOs 3 and 1, which are 10 marks for AO3 (understanding of the extract and of the play from which it is taken shown through the interpretation in performance) and 40 marks for AO1 (application of performance and/or production skills in the creation and realisation of drama and theatre).

AO3

Band 1 – 9–10 marks

The group interpretation of the play will reveal a very good level of understanding of the extract and of the play from which it is taken.

Band 2 – 7–8 marks

The group interpretation of the play will reveal a good level of understanding of the extract and of the play from which it is taken.

Band 3 – 5–6 marks

The group interpretation of the play will reveal some understanding of the extract and of the play from which it is taken.

Band 4 – 3–4 marks

The group interpretation of the play will reveal a partial understanding of the extract and of the play from which it is taken.

Band 5 – 1–2 marks

The group interpretation of the play will reveal a restricted understanding of the extract and of the play from which it is taken.

AO1

The full range of marks available within a mark band should be used as appropriate. If the piece is described exactly by a particular band, it should be placed in the middle of that band; elements of the band above or below will modify that mid-band mark accordingly.

Band 1 – 33–40 marks

Work in this range will demonstrate a very successful realisation of the extract from the chosen play, incorporating clear evidence of the application of some of the key features of the work of the nominated practitioner.

Candidates will deploy the selected elements of stagecraft in a very creative and completely coherent way to achieve precise dramatic intentions for an audience.

Candidates will display excellent technical accomplishment in their nominated skill(s), which will be entirely consistent with the group aims.

Band 2 – 25–32 marks

Work in this range will demonstrate quite a successful realisation of the extract from the chosen play, incorporating some evidence of the application of some key features of the work of the nominated practitioner.

Candidates will deploy the selected elements of stagecraft in a creative and unified way to achieve clear dramatic intentions for an audience.

Candidates will display good technical accomplishment in their nominated skill(s), which will be largely consistent with the group aims.

Band 3 – 17–24 marks

Work in this range will demonstrate an acceptable realisation of the extract from the chosen play, incorporating occasional evidence of the application of features of the work of the nominated practitioner.

The candidates' deployment of stagecraft will reveal occasional creativity and may lack full integration. Their stated intentions for an audience will not be fully realised.

Candidates will display some technical accomplishment in their nominated skill(s) although it may be unevenly applied and may not be consistent with the group aims.

Band 4 – 9–16 marks

Work in this range will demonstrate a realisation of the extract from the chosen play although it may not be entirely secure. They will incorporate a few features of the work of the nominated practitioner.

The candidates' creativity will be quite restricted and their use of stagecraft may reveal underdeveloped theatrical experience. Dramatic intentions for the audience will be unclear or only partially fulfilled, possibly as a result of insufficient purposeful rehearsal.

Candidates will display some limitations in their technical accomplishment in their nominated skill(s).

Band 5 – 1–8 marks

Work in this range will realise some aspects of the extract from the chosen play, although the overall achievement may be quite basic. Aspects of the work may not be compatible with features of the nominated practitioner.

Candidates will reveal little creativity and their execution of stagecraft will be such as to prevent them from realising stated dramatic intentions for the audience.

Candidates will display restricted technical competence in their nominated skill(s), which might have benefited from further rehearsal time.

3.7 Assessment Criteria for Unit 4

Unit 4 increases the demands placed on candidates in practical Unit 2 by requiring a more advanced level of performance and/or production skills underpinned by independent thought and refined in the light of their research.

The unit is synoptic in its requirements for candidates to address artistic challenges by adopting a distinctive style of theatre that they have seen as well as studied and to bring together both their theoretical knowledge and practical experience to create an original piece of theatre.

All skills are to be assessed according to the generic banding schemes which follow. Assessments of the presentation of the finished piece must also take into account the further marking guidance in Section 3.8. This identifies the distinctive features of specific skills and provides a banding scheme for the marking of individual candidates which is to be used in addition to the generic banding scheme for the presentation.

Part (a) – Preparation and development – Unit 4

A mark out of 5 is to be awarded for each of the following three sections:

Section 1

4–5 marks Candidates will demonstrate secure understanding of the style of theatre that they have chosen to work in as well as a strong commitment to it, throughout the devising process, to realise very clear dramatic intentions for the audience.

2–3 marks Candidates will demonstrate some understanding of the style of theatre that they have chosen to work in as well as some commitment to it, throughout the devising process, to realise somewhat generalised dramatic intentions for the audience.

1 mark Candidates will demonstrate partial understanding of the style of theatre that they have chosen to work in and occasional commitment to it throughout the devising process. Dramatic intentions for the audience may be underdeveloped.

Section 2

4–5 marks Candidates will demonstrate a high degree of creative co-operation and inventiveness throughout the devising process. They will maintain a high level of self-discipline and employ successful devising strategies. Candidates will display sound critical and evaluative judgements of live theatre, including their own work as well as wider productions seen, as they develop their work, in its distinctive style, promising a successful outcome.

2–3 marks Candidates will demonstrate some attempt at creative co-operation and occasional inventiveness during the devising process. They will exhibit a reasonable level of self-discipline, employing some useful devising strategies. Candidates will display some critical and/or evaluative judgement as they develop their work, in its distinctive style, suggesting an acceptable outcome.

1 mark Candidates will demonstrate restricted creative co-operation and willingness to experiment during the devising process. They will appear to lack the necessary self-discipline in devising. Candidates will display restricted critical and/or evaluative judgement as they develop their work, in the nominated style, making a positive outcome unlikely.

Section 3

4–5 marks Candidates will demonstrate significant development of their nominated skill in relation to the production/performance requirements of the devised work. These will be precisely attuned to the needs of the piece and be entirely appropriate to the chosen style of theatre.

2–3 marks Candidates will demonstrate some development of their nominated skill in relation to the production/performance requirements of the devised work. These will be generally appropriate to the needs of the piece and be largely suitable to the chosen style of theatre.

1 mark Candidates will demonstrate limited development of their nominated skill in relation to the production/performance requirements of the devised work. These may not be appropriate to the needs of the piece nor to the chosen style of theatre.

Part (b) – Supporting notes – Unit 4

A mark out of 5 is to be awarded for each of the following three sections:

Section 1

- | | |
|-----------|---|
| 4–5 marks | Candidates will provide clear and concise evidence of detailed practical exploration and research into the chosen style of presentation, including purposeful reference to live theatre seen. Dramatic intentions for the audience will be well-defined. Specialist terminology will be used confidently as candidates reflect thoughtfully and critically on their application of the chosen style to the developing piece of theatre. |
| 2–3 marks | Candidates will provide some evidence of their practical exploration/research into the chosen style of presentation, including useful reference to live theatre seen. Dramatic intentions for the audience will be clearly stated. Specialist terminology will be used occasionally as candidates offer some meaningful, critical reflection upon their application of the chosen style to the developing piece of theatre. |
| 1 mark | Candidates will provide a little evidence of their practical exploration/research into the chosen style of presentation including reference to live theatre seen. Dramatic intentions for the audience will be generalised. Specialist terminology will rarely be used accurately as candidates offer insufficient critical reflection upon their application of the chosen style to the developing piece of theatre. |

Section 2

- | | |
|-----------|---|
| 4–5 marks | Candidates will offer clear details about the devising process, providing useful examples of the ways in which they have refined their work, in the light of both practical and theoretical research and feedback, to fulfil precisely defined aims. |
| 2–3 marks | Candidates will offer some details about the devising process, providing occasional examples of the ways in which they have refined their work, in the light of both practical and theoretical research and feedback, to fulfil quite clear aims. |
| 1 mark | Candidates will offer a few details about the devising process, providing underdeveloped exemplification of the ways in which they have shaped their work and restricted evidence of using practical and theoretical research and/or feedback to help them to achieve general aims. |

Section 3

- | | |
|-----------|--|
| 4–5 marks | There is detailed and purposeful assessment of the piece and of its potential effectiveness for an audience as a piece of live theatre. Candidates include clear evaluation of the development of the nominated skill in terms of achieving the selected style of theatre. Health and safety factors receive careful attention. |
| 2–3 marks | There is some meaningful assessment of the piece and of its potential effectiveness for an audience as a piece of live theatre. Candidates include an attempt at evaluation of the development of the nominated skill in terms of achieving the selected style of theatre. Health and safety factors receive fairly perfunctory attention. |
| 1 mark | There is an attempt at an assessment of the piece and of its potential effectiveness for an audience as a piece of live theatre. Candidates include a little evaluation of the development of the nominated skill in terms of achieving the selected style of theatre. Health and safety factors receive insufficient attention. |

Part (c) – Presentation of the devised work – Unit 4

A single mark out of 50 is to be awarded according to the banding definitions below.

The full range of marks available within a mark band should be used as appropriate. If a candidate's work is described exactly by a particular band, it should be placed in the middle of that band; elements of the band above or below will modify that mid-band mark accordingly.

Band 1 – 40–50 marks

Work in this range will create a highly effective theatrical experience for the audience. Candidates will demonstrate a very successful treatment of their selected subject matter in terms of their chosen style of theatre.

The piece will be highly original.

Candidates will demonstrate a high degree of inventiveness in their work, deploying the selected elements of stagecraft in a completely coherent way to achieve precise dramatic intentions for an audience.

Candidates will display excellent technical accomplishment in their nominated skill(s), which will be entirely consistent with the group aims.

Band 2 – 30–39 marks

Work in this range will create a reasonably effective theatrical experience for the audience. Candidates will demonstrate quite a successful treatment of their selected subject matter in terms of their chosen style of theatre.

The piece will display considerable originality.

Candidates will demonstrate some inventiveness in their work, deploying the selected elements of stagecraft in a unified way to achieve clear dramatic intentions for an audience.

Candidates will display good technical accomplishment in their nominated skill(s), which will be largely consistent with the group aims.

Band 3 – 20–29 marks

Work in this range will create an acceptable theatrical experience for the audience. Candidates' treatment of their selected subject matter may not be consistently appropriate to their chosen style of theatre.

The piece will display occasional originality.

The candidates' work will show occasional invention although their use of stagecraft may lack the necessary integration and precision to achieve their stated intentions for an audience.

Candidates will display some technical accomplishment in their nominated skill(s), although it may be unevenly applied and may not be consistent with the group aims.

Band 4 – 10–19 marks

Work in this range will create a theatrical experience for the audience occasionally. Candidates' treatment of their selected subject matter may be inappropriate to their chosen style of theatre at times.

The piece will be restricted in terms of originality.

The candidates' invention may be restricted and their use of stagecraft may reveal underdeveloped theatrical awareness. Dramatic intentions for the audience may be unclear or only partially fulfilled, possibly as a result of insufficient purposeful rehearsal.

Candidates will display some limitations in their technical accomplishment in their nominated skill(s).

Band 5 – 1–9 marks

Work in this range will attempt to create a sense of theatre for the audience. Candidates' treatment of their selected subject matter will occasionally reveal something of their chosen style of theatre but, in the main, it may be unsuitable; a few specific stylistic features will be evident.

The piece may be somewhat derivative.

The candidates' invention may be intermittent. The work may lack dramatic integration and the candidates' execution of stagecraft will be such as to prevent them from realising stated dramatic intentions for the audience.

Candidates will display restricted technical competence in their nominated skill(s), which might have benefited from further rehearsal time.

3.8 Marking Guidance for Specific Skills

Candidates' technical accomplishment will be assessed in relation to the following artistic possibilities and techniques specific to their nominated skills.

Directing

communication of meaning for the audience through, for example:

choice and configuration of acting space; actor/audience relationship

appropriate interpretation of material

techniques: direction of the actors in terms of their movement, groupings, spatial relationships, interactions, use of space, use of set, use of props; relationship with the audience

creation of pace, tempo, rhythm, climax

directorial invention/clarity of intention

Acting

creation of a role or role(s), interpretation of character and/or communication of meaning through, for example:

vocal techniques: the appropriate use of vocal expression, regional or national accent, clarity of diction, pace, pitch, pause, projection, intonation, inflexion and rhythm; verse speaking

physical techniques: the appropriate use of movement, body language, gesture and space; agility, ensemble playing, synchronisation, fluency

facial expression: eye contact, listening and response, expression of mood; actor/audience relationship

Costume Design

costumes designed to establish, for example, character, period, location, atmosphere, mood and/or communicate meaning through, for example:

materials: appropriate selection/deployment of fabrics, colour, shape and texture

style of costume: appropriate cut, fit, condition, period detail, ornamentation/accessories

techniques: authenticity, durability, fit, comfort of actors, ease of movement, consonance with other design elements, practicality

Mask Design

masks designed to establish the style of the play, to create character, to enhance mood or atmosphere and/or communicate meaning through, for example:

appropriate style of mask; size, materials, half or full face

choice of materials; shaping, texture, ornamentation, colour, scale

techniques in the construction of durable and wearable masks allowing for freedom of movement, of the actors, unimpeded vision and breathing, and clarity of speech as demanded by the piece; consonance with other design elements, practicality

Set Design

set designed to accommodate the action and traffic of the piece, its style and atmosphere, to afford opportunities to the director or cast and/or communicate meaning through, for example:

staging form; appropriate use of space, deployment of scale, levels, actor/audience relationship

appropriate choice of materials

setting; appropriate selection of furnishings, fabrics, texture, materials and colour

opportunities for the actors; the positioning of entrances and exits and the ease and effectiveness of any scene changes

construction techniques: durability, weight, security, ease of manoeuvre, practicality

Technical Elements

technical elements designed to establish the style of the play, to create location and or time of day, to enhance mood or atmosphere and/or communicate meaning through, for example:

choice of lanterns and special effects; floor lights, birdies, strobes, mirror balls, use of other specials

choice of sound equipment, microphones, amplifiers, loudspeakers, mini-disc players

techniques: appropriate preparation of lighting states; sound design through rigging and recording, preparation of cue sheets for the operation of the lighting/sound system

lighting states: appropriate use of focus, intensity, use of colour, gels, filters, and special effects, shadows, gauzes, silhouettes

sound effects: appropriate use of sound qualities, levels, intensities and fade rhythms, reverb, echo, sampling, recorded sound effects, soundscapes or music

While the artistic possibilities and relevant techniques of specific skills vary from skill to skill, the work of individual candidates is to be marked against the criteria given below.

Unit 2

AO3

Band 1 – 9–10 marks

The candidates' individual interpretation of the play will reveal a very good level of understanding of the extract and of the play from which it is taken.

Band 2 – 7–8 marks

The candidates' individual interpretation of the play will reveal a good level of understanding of the extract and of the play from which it is taken.

Band 3 – 5–6 marks

The candidates' individual interpretation of the play will reveal some understanding of the extract and of the play from which it is taken.

Band 4 – 3–4 marks

The candidates' individual interpretation of the play will reveal a partial understanding of the extract and of the play from which it is taken.

Band 5 – 1–2 marks

The candidates' individual interpretation of the play will reveal a restricted understanding of the extract and of the play from which it is taken.

AO1

The full range of marks available within a mark band should be used as appropriate. If a candidate's work is described exactly by a particular band, it should be placed in the middle of that band; elements of the band above or below will modify that mid-band mark accordingly.

Band 1 – 33–40 marks

Candidates deploy their skills in a highly effective way contributing to the total effect of the piece in a completely appropriate manner in terms of the group's dramatic aims and objectives.

They will demonstrate a high level of creativity and/or inventiveness, suggesting a very good knowledge and understanding of the artistic possibilities and relevant techniques of their chosen skill.

They will display excellent technical accomplishment in their nominated skill(s), which will be entirely consonant with the group aims.

Band 2 – 25–32 marks

Candidates deploy their skills in a reasonably effective way contributing to the total effect of the piece in a largely appropriate manner in terms of the group's dramatic aims and objectives.

They will demonstrate a degree of creativity and/or inventiveness, suggesting secure knowledge and understanding of the artistic possibilities and relevant techniques of their chosen skill.

They will display good technical accomplishment in their nominated skill(s), which will be largely consistent with the group aims.

Band 3 – 17–24 marks

Candidates' deployment of skills will be acceptable but may lack effectiveness or may not be entirely appropriate in the context of the piece as a whole or in terms of the group's dramatic aims and objectives.

They will demonstrate some creativity and/or inventiveness, suggesting partial knowledge and understanding of the artistic possibilities and relevant techniques of their chosen skill.

They will display some technical accomplishment in their nominated skill(s), although it may be unevenly applied and may not be entirely consistent with the group aims.

Band 4 – 9–16 marks

Candidates' deployment of skills will suggest elementary development but may be inappropriate in the context of the piece as a whole or in terms of the group's dramatic aims and objectives.

They will demonstrate restricted creativity and/or inventiveness, suggesting imperfect knowledge and understanding of the artistic possibilities and relevant techniques of their chosen skill.

They will display underdeveloped technical accomplishment in their nominated skill(s), which may not be consistent with the group aims.

Band 5 – 1–8 marks

Candidates' deployment of skills will be basic and, at times, inappropriate to the piece as a whole and/or to the group's dramatic aims and objectives.

They will demonstrate very restricted creativity or inventiveness, suggesting little knowledge and understanding of the artistic possibilities and relevant techniques of their chosen skill.

They will display restricted technical competence in their nominated skill(s), which might have benefited from further rehearsal time.

Unit 4

The full range of marks available within a mark band should be used as appropriate. If a candidate's work is described exactly by a particular band, it should be placed in the middle of that band; elements of the band above or below will modify that mid-band mark accordingly.

The criteria printed in italics are specific to A2 in addition to the criteria applicable at AS.

Band 1 – 40–50 marks

Candidates deploy their skills in a highly effective way contributing to the total effect of the piece in a completely appropriate manner in terms of the group's dramatic aims and objectives.

Their skills will be precisely attuned to the selected style of the piece.

They will demonstrate a high level of creativity and/or inventiveness, suggesting a very good knowledge and understanding of the artistic possibilities and relevant techniques of their chosen skill.

They will display excellent technical accomplishment in their nominated skill(s), which will be entirely consonant with the group aims.

There will be sustained originality in the deployment of the chosen skill.

Band 2 – 30–39 marks

Candidates deploy their skills in a reasonably effective way contributing to the total effect of the piece in a largely appropriate manner in terms of the group's dramatic aims and objectives.

Their skills will be very clearly in keeping with the selected style of the piece.

They will demonstrate a degree of creativity and/or inventiveness, suggesting secure knowledge and understanding of the artistic possibilities and relevant techniques of their chosen skill.

They will display good technical accomplishment in their nominated skill(s), which will be largely consistent with the group aims.

There will be several moments of real originality in the deployment of the chosen skill.

Band 3 – 20–29 marks

Candidates' deployment of skills will be acceptable but may lack effectiveness or may not be entirely appropriate in the context of the piece as a whole or in terms of the group's dramatic aims and objectives.

Their skills will be evidently influenced by the selected style of the piece.

They will demonstrate some creativity and/or inventiveness, suggesting partial knowledge and understanding of the artistic possibilities and relevant techniques of their chosen skill.

They will display some technical accomplishment in their nominated skill(s), although it may be unevenly applied and may not be entirely consistent with the group aims.

There will be some moments of real originality in the deployment of the chosen skill.

Band 4 – 10–19 marks

Candidates' deployment of skills will suggest elementary development but may be inappropriate in the context of the piece as a whole or in terms of the group's dramatic aims and objectives.

Their skills will be occasionally in keeping with the selected style of the piece.

They will demonstrate restricted creativity and/or inventiveness, suggesting imperfect knowledge and understanding of the artistic possibilities and relevant techniques of their chosen skill.

They will display underdeveloped technical accomplishment in their nominated skill(s), which may not be consistent with the group aims.

There will be very occasional moments of real originality in the deployment of the chosen skill.

Band 5 – 0–9 marks

Candidates' deployment of skills will be basic and, at times, inappropriate to the piece as a whole and/or to the group's dramatic aims and objectives.

Their skills may not be in keeping with the selected style of the piece.

They will demonstrate very restricted creativity or inventiveness, suggesting little knowledge and understanding of the artistic possibilities and relevant techniques of their chosen skill.

They will display restricted technical competence in their nominated skill(s), which might have benefited from further rehearsal time.

There will be an attempt at originality in the deployment of the chosen skill, but insufficient to achieve it.

4 Scheme of Assessment

4.1 Aims

AS and A Level courses based on this specification should encourage candidates to:

- develop their interest and enjoyment in drama and theatre both as participants and as informed members of an audience, fostering an enthusiasm for and critical appreciation of the subject
- develop understanding and appreciation of the significance of social, cultural and historical influences on the development of drama and theatre
- experience a range of opportunities to develop a variety of dramatic and theatrical skills, enabling them to grow creatively and imaginatively in both devised and scripted work
- integrate theory and practice through their understanding of critical concepts and the discriminating use of specialist terminology

In the AS course, candidates should develop as confident and independent interpreters of drama and theatre. They should engage with theatrical concepts through practical and analytical exploration of a variety of dramatic styles and theatrical methods. They should acquire an appropriate subject-specific vocabulary and use it accurately.

In their practical work, they should recognise the importance of both discipline and co-operation within drama and theatre projects and acquire practical theatre skills such as directorial skills, design skills and/or performance skills as appropriate to their own dramatic intentions.

The A Level course should broaden and deepen the knowledge, skills and understanding acquired in the AS and enable candidates to develop further the appropriate production and performance techniques necessary to create original theatre.

In the A Level course, candidates should be able to appreciate and make connections between different theatre practices and dramatic forms and to comment analytically upon their significance. They should be able to appreciate different styles of drama and approaches to theatre and to apply these appropriately.

4.2 Assessment Objectives (AOs)

The Assessment Objectives are common to AS and A Level. The assessment units will assess the following Assessment Objectives in the context of the content and skills set out in Section 3 (Subject Content).

The examination will assess candidates' abilities to:

- AO1 demonstrate the application of performance and/or production skills through the creation and realisation of drama and theatre
- AO2 demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology
- AO3 interpret plays from different periods and genres
- AO4 make critical and evaluative judgements of live theatre.

Quality of Written Communication (QWC)

In GCE specifications which require candidates to produce written material in English, candidates must:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- select and use a form and style of writing appropriate to purpose and to complex subject matter
- organise relevant information clearly and coherently, using specialist vocabulary when appropriate.

In this specification QWC will be assessed in Units 1 and 3.

Weighting of Assessment Objectives for AS

The table below shows the approximate weighting of each of the Assessment Objectives in the AS units.

| Assessment Objectives | Unit Weightings (%) | | Overall weighting of AOs (%) |
|--------------------------------|---------------------|--------|------------------------------|
| | Unit 1 | Unit 2 | |
| AO1 | 0 | 30 | 30 |
| AO2 | 20 | 5 | 25 |
| AO3 | 20 | 5 | 25 |
| AO4 | 20 | 0 | 20 |
| Overall weighting of units (%) | 60 | 40 | 100 |

Weighting of Assessment Objectives for A Level

The table below shows the approximate weighting of each of the Assessment Objectives in the AS and A2 units.

| Assessment Objectives | Unit Weightings (%) | | | | Overall weighting of AOs (%) |
|--------------------------------|---------------------|--------|--------|--------|------------------------------|
| | Unit 1 | Unit 2 | Unit 3 | Unit 4 | |
| AO1 | 0 | 15 | 0 | 15 | 30 |
| AO2 | 10 | 2.5 | 10 | 0 | 22.5 |
| AO3 | 10 | 2.5 | 20 | 0 | 32.5 |
| AO4 | 10 | 0 | 0 | 5 | 15 |
| Overall weighting of units (%) | 30 | 20 | 30 | 20 | 100 |

4.3 National Criteria

This specification complies with the following:

- The Subject Criteria for GCE Drama and Theatre Studies
- The Code of Practice for GCE
- The GCE AS and A Level Qualification Criteria
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria

4.4 Prior Learning

We recommend that candidates should have developed a level of practical and critical awareness of drama and theatre equivalent to GCSE but it must be emphasised that attainment in GCSE Drama is

not a requirement for candidates wishing to study the course offered through this specification. Any requirements set for entry to a course following this specification are at the discretion of centres.

4.5 Synoptic Assessment and Stretch and Challenge

Synoptic assessment requires candidates to develop a broader and deeper understanding of the connections between the knowledge, understanding and skills set out in the specification as a whole.

There is synoptic assessment in this specification in both the practical and written units of A2, drawing on all Assessment Objectives.

In Unit 3, Section B, candidates will bring together their theatrical knowledge and experience in a new context as they offer a complete realisation of a short extract from their chosen set text.

Taking a directorial perspective and informed by relevant research, candidates are required to integrate the complete range of performance and production elements to produce a theatrical blueprint for performance.

In Unit 4, candidates are required to address artistic challenges through the creation of their own devised drama adopting a style of theatre that they have seen as well as studied and bringing together both theoretical knowledge and practical experience to create an original piece of theatre.

Both synoptic elements require candidates to demonstrate their understanding of the connections between theory and practice and the ways in which drama and theatre practitioners make artistic decisions.

4.6 Access to Assessment for Disabled Students

AS/A Levels often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised AS/A Level qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment.

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all the competences had been addressed.

Any students who have difficulty in working as part of a group may have difficulty with the practical assessment.

Candidates who are visually impaired, hearing impaired or have speech difficulties may find some practical options difficult to access fully.

This will be kept under review and may be amended in the future.

5 Administration

5.1 Availability of Assessment Units and Certification

After June 2013, examinations and certification for this specification are available in June only.

5.2 Entries

Please refer to the current version of *Entry Procedures and Codes* for up-to-date entry procedures. You should use the entry codes given alongside for the units and for certification.

Unit 1 – DRAM1

Unit 2 – DRAM2

Unit 3 – DRAM3

Unit 4 – DRAM4

AS certification – 1241

A Level certification – 2241

5.3 Private Candidates

This specification is available to private candidates only if they have already received a result for the practical unit(s) which is to be carried forward. Entries for the practical units are not accepted from private candidates. As we will no longer be producing supplementary guidance in hard copy, see

our website for guidance and information on taking exams and assessments as a private candidate.

www.aqa.org.uk/exams-administration/entries/private-candidates

5.4 Access Arrangements and Special Consideration

We have taken note of equality and discrimination legislation and the interests of minority groups in developing and administering this specification.

We follow the guidelines in the Joint Council for Qualifications (JCQ) document: *Access Arrangements, Reasonable Adjustments and Special Consideration: General and Vocational Qualifications*. This is published on the JCQ website (<http://www.jcq.org.uk>) or you can follow the link from our website (<http://www.aqa.org.uk>).

Access Arrangements

We can make arrangements so that candidates with disabilities can access the assessment. These arrangements must be made **before** the examination. For example, we can produce a Braille paper for a candidate with a visual impairment.

Special Consideration

We can give special consideration to candidates who have had a temporary illness, injury or indisposition at the time of the examination. Where we do this, it is given **after** the examination.

Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.

5.5 Language of Examinations

We will provide units in English only.

5.6 Qualification Titles

Qualifications based on this specification are:

- AQA Advanced Subsidiary GCE in Drama and Theatre Studies, and
- AQA Advanced Level GCE in Drama and Theatre Studies.

5.7 Awarding Grades and Reporting Results

The AS qualification will be graded on a five-point scale: A, B, C, D and E. The full A Level qualification will be graded on a six-point scale: A*, A, B, C, D and E. To be awarded an A*, candidates will need to achieve a grade A on the full A Level qualification and an A* on the aggregate of the A2 units.

AS and A Level candidates who fail to reach the minimum standard for grade E will be recorded as U (unclassified) and will not receive a qualification certificate. Individual assessment unit results will be certificated.

5.8 Re-sits and Shelf-life of Unit Results

Unit results remain available to count towards certification, whether or not they have already been used, as long as the specification is still valid.

Each unit is available in June only. Candidates may re-sit a unit any number of times within the shelf-life of the specification. The best result for each unit will count towards the final qualification. Candidates who wish to repeat a qualification may do so by

re-taking one or more written units. Candidates may carry forward the mark(s) for the practical unit(s). The appropriate subject award entry, as well as the unit entry/entries, must be submitted in order to be awarded a new subject grade.

Candidates will be graded on the basis of the work submitted for assessment.

6 Coursework Administration

The Head of Centre is responsible to AQA for ensuring that coursework/portfolio work is conducted in accordance with AQA's instructions and JCQ instructions.

6.1 Supervision and Authentication of Coursework

The Code of Practice for GCE requires:

- **candidates** to sign the Candidate Record Form (CRF) to confirm that the work submitted is their own, and
- **teachers/assessors** to confirm on the CRF that the work assessed is solely that of the candidate concerned and was conducted under the conditions laid down by the specification.

The completed CRF for each candidate must be attached to his/her supporting notes. All teachers who have assessed the work of any candidate entered for each component must sign the declaration of authentication. Failure to sign the authentication statement may delay the processing of the candidates' results.

The teacher should be sufficiently aware of the candidate's standard and level of work to appreciate if the work submitted is beyond the talents of the candidate.

In most centres teachers are familiar with candidates' work through class and homework assignments. Where this is not the case, teachers should make sure that **all** work is completed under direct supervision.

In all cases, some direct supervision is necessary to ensure that the work submitted can be confidently authenticated as the candidate's own.

If it is believed that a candidate has received additional assistance and this is acceptable within the guidelines for the relevant specification, the teacher/assessor should award a mark which represents the candidate's unaided achievement. The authentication statement should be signed and information given on the relevant form.

If the teacher/assessor is unable to sign the authentication statement for a particular candidate, then the candidate's work cannot be accepted for assessment.

6.2 Malpractice

Teachers should inform candidates of the AQA Regulations concerning malpractice.

Candidates must **not**:

- submit work which is not their own
- lend work to other candidates
- allow other candidates access to, or the use of, their own independently sourced source material (this does not mean that candidates may not lend their books to another candidate, but candidates should be prevented from plagiarising other candidates' research)
- include work copied directly from books, the internet or other sources without acknowledgement or attribution
- submit work typed or word-processed by a third person without acknowledgement.

These actions constitute malpractice, for which a penalty (eg disqualification from the examination) will be applied.

If malpractice is suspected, the Examinations Officer should be consulted about the procedure to be followed.

Where suspected malpractice in the work submitted for assessment is identified by a centre after the candidate has signed the declaration of authentication, the Head of Centre must submit full details of the case to AQA at the earliest opportunity. The form JCQ/M1 should be used. Copies of the form can be found on the JCQ website (<http://www.jcq.org.uk/>).

Malpractice in a candidate's work discovered prior to the candidate signing the declaration of authentication need not be reported to AQA, but should be dealt with in accordance with the centre's internal procedures. AQA would expect centres to treat such cases very seriously. Details of any work which is not the candidate's own must be recorded on the coursework/portfolio cover sheet or other appropriate place.

6.3 Teacher Standardisation

We will hold annual standardising meetings for teachers, usually in the autumn term, for the practical units. At these meetings we will provide support in the presentation of appropriate practical work and using the marking criteria.

If your centre is new to this specification, you must send a representative to one of the meetings. If you have told us you are a new centre, either by submitting an estimate of entry or by contacting the subject team, we will contact you to invite you to a meeting.

We will also contact centres if

- the moderation from the previous year has identified a serious misinterpretation of the practical requirements

- the practical work presented by a centre has been inappropriate, or
- a significant adjustment has been made to a centre's marks.

In these cases, centres will be expected to send a representative to one of the meetings. For all other centres, attendance is optional. If you are unable to attend and would like a copy of the written materials used at the meeting, please contact the subject team at **performingarts@qa.org.uk**

6.4 Internal Standardisation of Marking

Centres must standardise marking within the centre to make sure that all candidates at the centre have been marked to the same standard. One person must be responsible for internal standardisation. This person should sign the Centre Declaration Sheet to confirm that internal standardisation has taken place.

Internal standardisation involves:

- all teachers marking some trial pieces of work and identifying differences in marking standards

- discussing any differences in marking at a training meeting for all teachers involved in the assessment
- referring to reference and archive material such as previous work or examples from AQA's teacher standardising meetings

but other valid approaches are permissible.

6.5 Annotation of Coursework

The Code of Practice for GCE states that the awarding body must require internal assessors to show clearly how the marks have been awarded in relation to the marking criteria defined in the specification and that the awarding body must provide guidance on how this is to be done.

The annotation will help the moderator to see as precisely as possible where the teacher considers that the candidates have met the criteria in the specification.

The supporting notes could be annotated by either of the following methods:

- key pieces of evidence flagged throughout the work by annotation either in the margin or in the text
- summative comments on the work, referencing precise sections in the work.

6.6 Submitting Marks for Moderation

The total mark for each candidate must be submitted to AQA and the moderator on the mark forms

provided or by Electronic Data Interchange (EDI) by the specified date.

6.7 Factors Affecting Individual Candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed assessments.

If work is lost, AQA should be notified immediately of the date of the loss, how it occurred and who was responsible for the loss. Centres should use the JCQ form JCQ/LCW to inform AQA Candidate Services of the circumstances.

Where special help which goes beyond normal learning support is given, AQA must be informed through comments on the CRF so that such help can be taken into account when moderation takes place (see Section 6.1).

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for assessment.

If it occurs late in the course it may be possible to accept the assessments made at the previous centre. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

6.8 Retaining Evidence and Re-using Marks

The centre must retain the written work of all candidates, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry about results. The work may be returned to candidates after the deadline for enquiries about results. If an enquiry about a result has been made, the work must remain under secure conditions in case it is required by AQA.

All candidates' practical examination presentations should be recorded on DVD or video in case further samples are required after the moderation visit or in case of the centre wishing to make an enquiry about a result for a practical unit. The DVD or video recordings must be of the actual examination performances, which must be recorded using a fixed camera which enables the whole presentation to be seen. Video cassettes must be of standard VHS format.

7 Moderation

7.1 Moderation Procedures

Units 2 and 4 are moderated by moderation visit. There is, normally, a separate moderation visit for Unit 2 and for Unit 4. A single moderation visit for Units 2 and 4 is arranged if the total entry for Units 2 and 4 combined is 10 candidates or fewer, or, for centres with larger entries, if the centre chooses to timetable presentations for the two units during the same session.

The moderator assesses a sample of candidates from each centre with the teacher, with minimum samples as stated below. During these assessments the moderator discusses with the teacher the standards set by AQA for the practical unit. The moderation discussion is approximately 10-15 minutes for each presentation sampled. The moderator assesses further sample candidates with the teacher as necessary until he/she is satisfied that the teacher's assessments are in line with the national standards for this examination. If necessary, all candidates from the centre are also assessed by the moderator.

After the moderation visit, the teacher assesses the presentations of any candidates not included in the moderation sample. These assessments should be completed as soon as possible after the moderation visit and no later than three weeks from the date of the visit.

Only one teacher may be present for the moderation discussions for each unit. It is acceptable for one teacher to be present for the Unit 2 moderation discussions, and a different teacher present for the Unit 4 moderation discussions.

For each unit, the minimum sample of presentations is **two** groups; if there is only one group, all candidates are also assessed by the moderator. The two groups are selected by the teacher according to the following criteria:

- a. the piece expected to gain, on average, the highest total marks
- b. the piece expected to gain, on average, the lowest total marks.

The selection should also cover the complete range of skills being offered within the centre. The sample should be increased as necessary in order to cover the complete range.

Since the moderator will have seen the groups expected to gain the highest and the lowest marks, he/she will expect assessments of candidates undertaken after the visit to fall within that mark range.

If a centre has any candidates who are awarded marks outside that mark range, further details of these assessments, giving full explanation of the reasons, must be sent in writing to the moderator when the Candidate Record Forms are forwarded.

The moderator also assesses a sample of supporting notes at the beginning of the visit. For groups of three or more, the minimum sample of supporting notes is **three**, for **each** group of candidates whose presentations are to be assessed by the moderator. The three samples of supporting notes must include the highest mark, the lowest mark other than zero, and a mark in the middle of the intervening range. This sample should be added to as necessary in order to cover the complete range of skills within the centre.

For groups consisting of two candidates, the sample will be of both candidates' supporting notes.

Approximately 20 minutes for each sample of supporting notes should be allocated in the programme for the moderation visit.

The marked supporting notes for candidates not included in the minimum sample should also be available for the visit, should any further samples be required by the moderator.

For practical units where a centre has an entry of more than 40 candidates and the three weeks allowed are needed for the teacher to be able to assess all the presentations, the supporting notes for candidates in the latter half of the assessment period may be marked to be available for the day of their actual examination.

7.2 Post-moderation Procedures

On publication of the AS/A Level results, we will provide centres with details of the final marks for the practical units.

The centre will receive a report giving feedback on the appropriateness of the practical work, the accuracy of the assessments made, and the reasons for any adjustments to the marks.

We reserve the right to retain some candidates' work for archive or standardising purposes.

Appendices

A Performance Descriptions

These performance descriptions show the level of attainment characteristic of the grade boundaries at A Level. They give a general indication of the required learning outcomes at the A/B and E/U boundaries at AS and A2. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the Assessment Objectives (see Section 4) overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

AS Performance Descriptions for Drama and Theatre Studies

| | Assessment Objective 1 | Assessment Objective 2 | Assessment Objective 3 | Assessment Objective 4 |
|--|---|--|--|--|
| Assessment Objectives | Demonstrate the application of performance and/or production skills through the creation and realisation of drama and theatre. | Demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology. | Interpret plays from different periods and genres. | Make critical and evaluative judgements of live theatre. |
| A/B boundary performance descriptions | Candidates characteristically: a) produce work that is creative and results from a well-developed understanding of the content, form, style and/or genre b) present work that is technically accomplished, disciplined and communicates effectively with an audience. | Candidates characteristically: a) demonstrate detailed knowledge and understanding of relevant aspects of drama and theatre using appropriate terminology b) present work that is well organised, clear and fluent. | Candidates characteristically: a) analyse and comment on the key characteristics of the play in terms of its performance potential and provide practical ideas for a dramatically effective interpretation in performance b) interpret comprehensively the meaning of a play through application of ideas and concepts appropriate to the context. | Candidates characteristically: a) demonstrate the ability to make sound critical and evaluative judgements of live theatre. |
| E/U boundary performance descriptions | Candidates characteristically: a) produce work that is based on a partial understanding of the context of the work b) produce work that sometimes communicates with an audience but has a restricted level of technical accomplishment. | Candidates characteristically: a) demonstrate some degree of knowledge and understanding of some aspects of drama and theatre, using some appropriate terminology b) present work that communicates in a straightforward way although is not always entirely accurate. | Candidates characteristically: a) identify some of the play's theatrical characteristics in terms of its performance potential b) provide an obvious and straightforward interpretation of a play. | Candidates characteristically: a) demonstrate some ability to make evaluative judgements of live theatre. |

A2 Performance Descriptions for Drama and Theatre Studies

| | Assessment Objective 1 | Assessment Objective 2 | Assessment Objective 3 | Assessment Objective 4 |
|--|---|--|--|--|
| Assessment Objectives | Demonstrate the application of performance and/or production skills through the creation and realisation of drama and theatre. | Demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology. | Interpret plays from different periods and genres. | Make critical and evaluative judgements of live theatre. |
| A/B boundary performance descriptions | Candidates characteristically: a) produce work that is imaginative and highly creative b) demonstrate a high level of understanding of the content, form, style and/or genre c) present work that demonstrates sustained technical accomplishment, communicates effectively to an audience, and has a real sense of purpose. | Candidates characteristically: a) demonstrate a depth of knowledge and understanding of relevant aspects of drama and theatre, articulating their awareness of the relationship between theory and practice b) write accurately, use terminology appropriately, and organise, sustain and develop an argument based on well-chosen examples. | Candidates characteristically: a) reflect analytically and perceptively on the key characteristics of the play in terms of its performance potential and provide inventive practical ideas for a dramatically effective interpretation. | Candidates characteristically: a) demonstrate the ability to consistently make accurate critical and evaluative judgements of live theatre. |
| E/U boundary performance descriptions | Candidates characteristically: a) produce work that shows a straightforward understanding of the content, form, style and/or genre b) present work where technical achievement is often insufficient to enable an effective performance. | Candidates characteristically: a) demonstrate generalised knowledge and understanding of drama and theatre, making some connections between theory and practice b) write in a way that communicates ideas and understanding but where the meaning is sometimes obscured by incorrect information. | Candidates characteristically: a) respond to a play with some ideas that provide a workable interpretation of the performance of the play. | Candidates characteristically: a) demonstrate some ability to make critical and evaluative judgements of live theatre. |

B Spiritual, Moral, Ethical, Social and other Issues

The Drama and Theatre Studies specification provides opportunities for candidates to explore and increase their understanding of a wide range of issues detailed below.

Through the study of plays and live productions seen, candidates are able to explore the human condition and evaluate their own existence and values in relation to society. Drama and theatre address a wide range of psychological and sociological human issues; most plays deal with issues of conflict or concern which face individuals or groups, and as a consequence explore a wide range of human desires, motivation, interaction and behaviour, both for individuals and in relation to society.

The analysis and appreciation of the subject matter of plays and productions similarly encourages understanding of moral and ethical issues. The detailed study of any dramatic text brings insight into a range of moral and ethical issues; choosing how to present these for an audience encourages sympathetic treatment of the dilemmas facing dramatic characters as well as an understanding of the writer's perspective.

In the practical units, the process of creating a group presentation promotes negotiation skills, and encourages recognition and sympathetic awareness of others' values and beliefs. By assuming roles within group work, candidates are required to accept individual responsibility for contributing to the effectiveness of the group. The process of devising original drama and theatre within a group context ensures that candidates debate many fundamental human questions and/or social issues during their search for suitable content. Subject matter which is frequently explored through the group work and presentation covers a wide breadth of moral and ethical issues addressed by candidates through their work.

The study of drama and theatre both historically and in contemporary practice promotes an awareness of the factors which influence people. The fundamental link between ideas and emotions which drama and theatre often explore enables a rational interpretation of the values and patterns of humanity which form the basis of a society's cultural identity.

European Dimension

AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen units.

Environmental Education

AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report "Environmental Responsibility: An Agenda for Further and Higher Education" 1993 in preparing this specification and associated specimen units.

Avoidance of Bias

AQA has taken great care in the preparation of this specification and specimen units to avoid bias of any kind.

C Overlaps with other Qualifications

GCE Performance Studies

The Drama content included within the multi-disciplinary approach overlaps with that in the Drama and Theatre Studies specification.

Other Level 3 Qualifications

There are no other Level 3 qualifications for which there is any significant overlap with the Drama and Theatre Studies specification.

GCE AS/A2 Applied Performing Arts

There are some skills and/or subject content in Applied Performing Arts which overlap with that of the practical units of the Drama and Theatre Studies specification.

D Key Skills

Key Skills qualifications have been phased out and replaced by Functional Skills qualifications in English, Mathematics and ICT from September 2010.

E Rationale for Access to Annotated Texts and to Personal Notes on Theatre Productions Seen

Requirements

Annotated Texts (Units 1 and 3)

- Texts must contain only underlining or highlighting of particular aspects of the text, with brief marginal notes: two or three words for the purpose of location or identification of information.
- Any further notes, either through more extensive annotation or through additional notes on the flyleaf, on introductions to the copy or in any other part of the text, are prohibited.
- Specific editions for use in the examination room are prescribed for plays in translation in Unit 3, Section B. This is in order to ensure that candidates are using an edition with the same wording as the extract printed in the question paper. Specific editions are not normally prescribed for other set plays. Exceptions are where there are significant variations between different editions.

This applies to *Oh What a Lovely War* and *Playhouse Creatures* in DRAM1B and *Coram Boy* in DRAM3.

- Where a set play was not originally written in English, the edition used must normally be a **translation** of the original play, not an **adaptation** which may have significant differences from the original. The exception to this is the edition of *The Servant of Two Masters* by Lee Hall, which is referred to as an **adaptation**, but is acceptable for use in Unit 3, Section A.

Rationale for Access to Annotated Texts

- It is a natural part of the practical process of preparing a role for performance to highlight key points of the text, indicating intended emphases in delivery. Similarly, for design ideas, it is essential to highlight, as part of the working process, indicators in the text which are a prerequisite to developing personal design ideas.
- Access to all lines of text and stage directions is essential to allow candidates to give the precise detail needed to realise a role in performance or justify design ideas. Precision in practical analysis is required, for example, in discussing delivery, movement, facial expression; memorised quotations will not provide sufficient textual evidence and would encourage generalisation and digression into literary accounts of theme or character.

All discussion of performance realisation must be supported by detailed reference to particular moments in the text. Candidates cannot meet the requirement for detailed practical analysis without reference to the text.

- Apart from the plays in translation in Unit 3, Section B or for reasons of major variations between different editions, specific editions are not prescribed in order that centres can choose from the range of possible editions available. It is not necessary to specify editions which do not include introductory commentaries because this additional material is not relevant to the questions asked which require a practical address on the play. The material included in introductions is only a basic prerequisite to the knowledge, understanding and skills actually being assessed, and in itself would gain little credit. The focus of questions is on interpretation and realisation for performance, requiring detailed reference to the text itself (as opposed to derivative material), candidates' own ideas and their justification for their ideas.

Personal Notes on Theatre Productions Seen (Unit 1)

Requirements

- The personal notes on theatre productions seen are intended to cover details of the areas of presentation listed in the specification content, in order to avoid the need for memorisation and regurgitation of factual details. The notes on each production must not exceed two sides of A4, and must be in note form, not continuous prose, nor must they be in essay or theatre review form.
- The notes must be the candidate's personal notes. Any printed material (eg theatre programmes), teacher's notes, or notes marked or annotated by teachers are prohibited.
- The notes may be hand-written or word-processed.
- Unit 1 is split into two separate papers (Section A and Section B). The personal notes used for Section A must be collected in before the papers for Section B are issued.
- Candidate declaration sheets will be provided in which candidates sign a statement that the personal notes taken into the examination room conform with all the above requirements. The candidate declaration sheets will be packed in the same envelope as the question papers for issue to candidates at the start of the examination.
- At the end of the examination, candidates are required to attach their personal notes and the candidate declaration sheet to the back of their answer books, in order to be sent to the examiner with the scripts.
- The personal notes will not be returned to centres and therefore need to be photocopied if required in the future.

Rationale for Access to Personal Notes on Theatre Productions Seen

- Reliance entirely on memory is artificial to the normal process of preparing a review of a theatre production seen.
- As preparation for the examination, candidates are required to see a wide range of theatre productions during their course. It is not feasible to memorise details of all productions seen over this span of time, and to do so would be to give emphasis to factual recall at the expense of the skills actually being assessed.
- Credit is not given for accounts of descriptive detail, but for *how* the detail is used in support of points made to address the focus of the specific question asked.



GCE Drama and Theatre Studies (2240) For exams from June 2014 onwards

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The discount codes for this specification are:

AS LC11

A Level 5210

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